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THE SOCIAL APPLICATION OF PAINTING AND DRAWING

Art is the true and full expression of the soul in forms of beauty. The highest art is the result of a perfect surrender to motive. With the little children the expression is more or less concerned with self, but the child's horizon enlarges; and as he gains experience and images, if the conditions are right (i. e., if the environment is rich enough to stimulate his emotions and beautiful enough to create ideals), the naturally artistic child will progress in his expression beyond the stage of self-interest and group-interest, even beyond that wider community-interest, where most of his mates find their limit, until finally his expression embodies the highest vision in an ideal of universal interest, which differentiates the great artist from the rest of humanity.

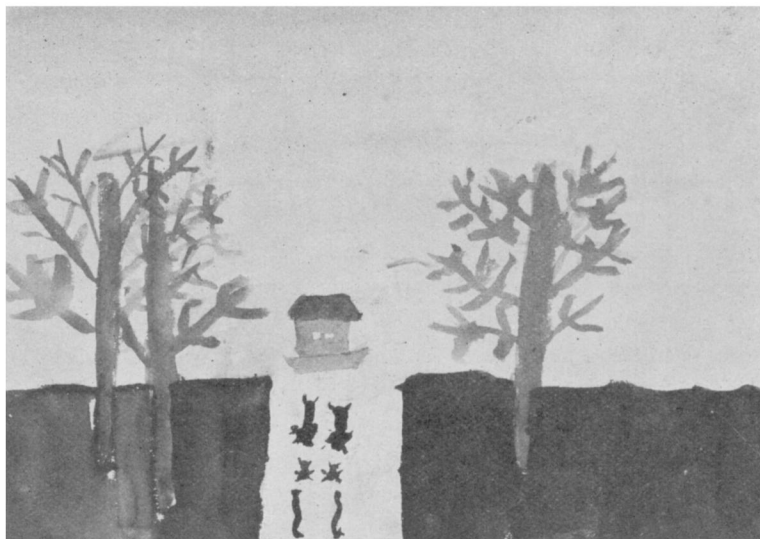
The opportunity to discover a great artist in the making is an opportunity ever before the teacher. America, so far, has not called upon her children for true and beautiful self-expression, and therefore she has produced few great artists.

The purposes of art education are to reveal the soul; to foster the child's enjoyment of nature and the great works of art; to cultivate his taste, which will enable him to judge of artistic values in art; and to teach him to be a creator of art.

The child is stimulated by the beautiful or interesting object he is studying and visualizing. His motive is to express his impression. Miss Puffer, who has the chair of psychology at Wellesley, in her book called "The Psychology of Beauty," says: "The esthetic experience is caused by the beautiful object, but the beautiful object itself is caused by the possibility of the esthetic experience." A little child may have this esthetic experience in a degree. So far as he can objectify his ideal, his expression is art. The little child's expression cannot be understood or appreciated by people who are looking for finished, conventional results. They cannot realize that the crude daub or outline may be the child's full expression at the time, and that it is vital and necessary to him.



31-32. THREE BILLY GOATS GRUFF



33. THE ANIMALS GOING INTO THE ARK

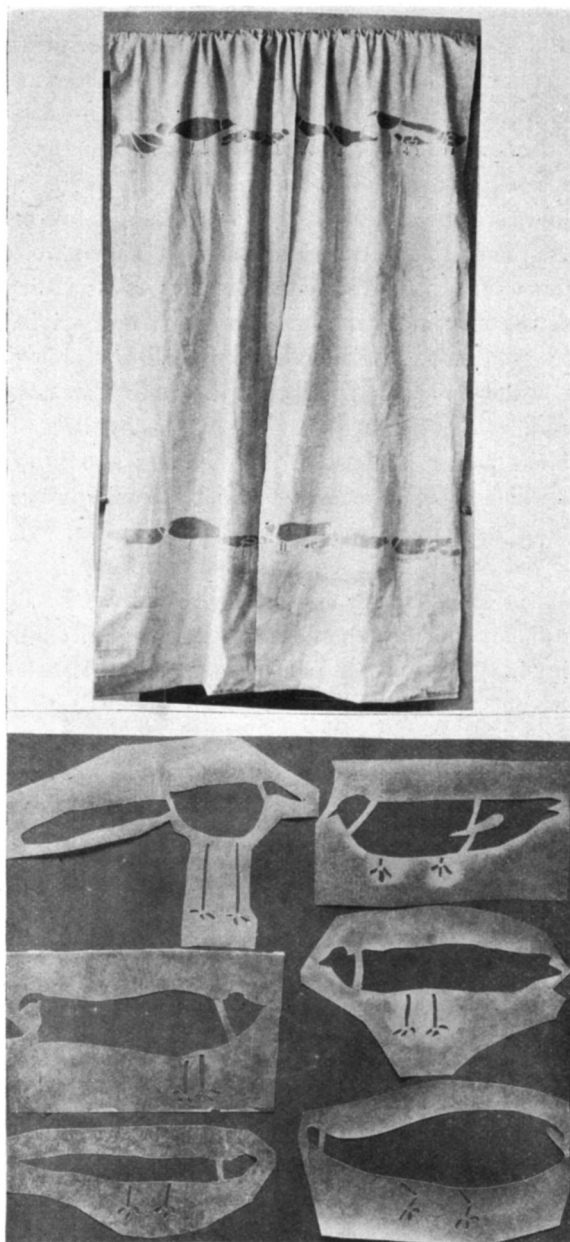


34. THE LAD THAT WENT TO THE NORTH WIND

The new expressions of beauty made by such men as Redon and Matisse should make us grown-ups pause before we criticize the spontaneous expression of our little children, who, like these men, are not hampered by rules and conventions. These men are great artists, and, after much study and experience and work in the accepted and conventional methods of expression, they have turned their backs on the traditional and accepted style, that they might be free to receive visions and to express themselves fully and adequately. They have truly found themselves anew and have attempted to show to us their visions of beauty, line, and movement in naïve simplicity and originality. Let us then not be too hasty in criticising the work of a child because he has not yet found and does not follow the rules which these artists have discarded.

The child's power is constantly developing and growing under the demand which art makes for expression. Consequently the little children's work should not be kept long before them. It should be destroyed or put out of their sight as soon as its use is over. Their images should be made clearer at times by seeing the teacher draw or paint before them, and they should also see some really beautiful pictures, showing how other people have expressed themselves on the same or similar subjects. They will not copy, but they will get an impression and adapt it to their needs.

During the year the first-grade children needed curtains for their dressing-room door. A pair of ring doves live in the room, and the children care for them and love them. Therefore for the decoration of the curtains they used drawings of doves, arranged in a border at the top. Some of their first sketches on the blackboard had four legs and heads and bills unrecognizable, but these images were quickly improved by a suggestion that they go and look at the doves and find out about these things. No further direction was necessary. The children hurried to the cage, made the observations they needed, and eagerly made corrections. The final drawings which we used were not perfect in form, of course, and could not be if they were the child's own work; but the form was as good for each one as was possible for him to make at this time. To insist upon perfection or to go one step too far in this demand would crush out the spontaneity. On the other hand, it is the teacher's business not to allow the child often to repeat the same mistakes.



35. FIRST GRADE CURTAIN AND STENCILS



36. SECOND GRADE PILLOW

The second-grade children wished to make something for Miss Cooke's room. After visiting the room and deciding to weave a pillow for the couch on their own looms, they chose the colors and planned the work. They decided to use brown and green, because those colors are used on the walls in the room. The children chose to use chickens as the unit of the design, because they take care of the school chickens and know much about them. The drawings made from memory were interesting in form and action. The two sides of the pillow were woven separately and sewed together. Before this work was begun, the children had the opportunity of seeing some Navajo rugs and were

much interested in the way the patterns were woven in and thought they might try to do theirs in the same way.

To cultivate motive is the teacher's aim in art as it is in all other study. A child's motive at first is primarily taken up with the immediate activity. This develops into an eagerness to tell something to others and a desire to work with others. The older children share the motive with the teacher, and the work grows in power and quality as the motive is adequately and fully expressed. In the early grades most of the children come to us with vague, undefined images and experiences, and they have little or no knowledge of the tools used in expression.

The medium of water colors gives the children great freedom. They soon learn to control the pressure of the brush and find out what effects they can get. The colored crayons are not so good, since they are poor in color and are hard and small and are necessarily held in a tight, cramped way by the fingers; therefore, the results must be unsatisfactory. The pupils have to get acquainted with the brush, colors, scissors, and the blackboard. I believe the large free work is the best for little children. Consequently, we use pads 20 x 14 inches and brushes number 4. In this way the colored pictures can be made as large as those on the blackboard. At first a great deal of blackboard work is desirable, but color should be used often, because little children respond to color impressions much better than to form, and through the use of color, a child finds closer observation necessary, and his sense of both color and form develops rapidly through use. A child's work should usually not be criticized by adults except in the form of constructive suggestion, but the children should be led to see whether the meaning is clear. A child understands another child's criticism, and each is eager to make his expression adequate. In this way the children gradually develop keener observation and grow in skill. In these early pictures action is a thing they love and never hesitate to express. This can be encouraged by dramatizing a story before asking the children to make pictures of it.

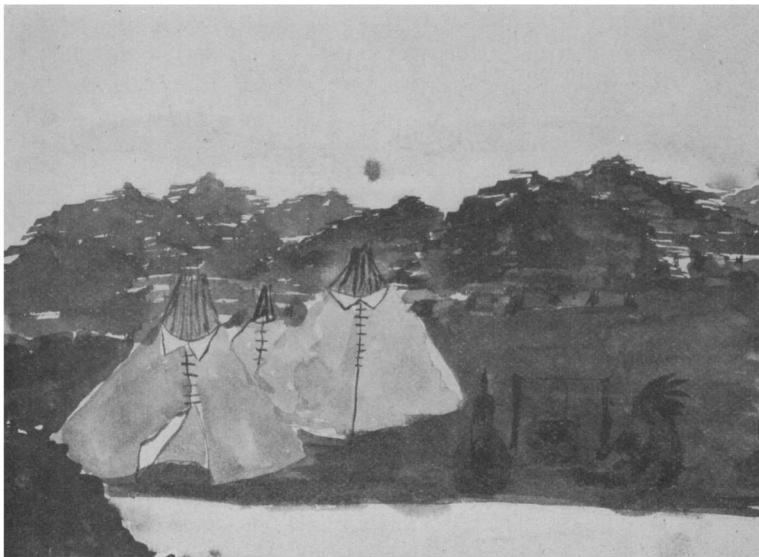
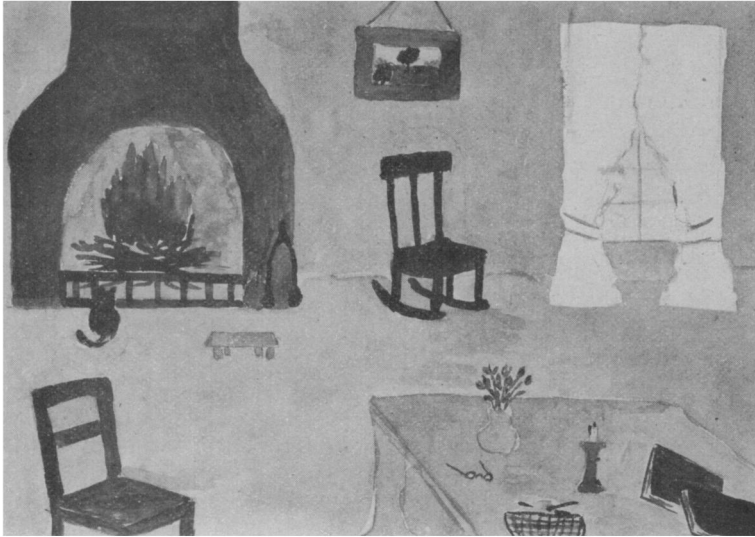
In the middle grades the art expression is less spontaneous and less truthful to the pupil's own esthetic impressions. The reason for this is that he is less satisfied with his own efforts; his critical sense has developed, and he is more influenced by other children's expression (often that of his immediate neighbors). He wishes to be like others and tries to make his expression conform to the ideas and thoughts of



37. SHOWING INFLUENCE OF NEIGHBOR'S WORK

others. The main cause for this critical feeling, or feeling of self-dissatisfaction, is that the child's technique has not kept up to his ideals, and this is because the schools do not give children sufficient opportunity for art expression. When the emphasis is put on the acquiring of technical skill in these grades, the spirit and beauty are often lost, and consequently the pupils' work is not true self-expression. There may be an advance in mere skill, but the work has no esthetic value as art expression. This emphasis upon skill usually begins to be evident in the fifth grade; sometimes earlier. After this the children are more or less hampered, until, with much training, spontaneity and real expression become again supreme. Colonel Parker says: "Art forms of expression are adapted to the needs of the soul at every step. They grow with thought, conform to thought, and are therefore genuine, adequate means of expression."

The great aim in all of the art expression is to inspire the pupil to assimilate what he can of beauty in nature and life and to transform these impressions into visions or ideas and to give the pupil opportunity for creative individual expression—to do this repeatedly, improving and making the expression as full, satisfactory, and beautiful as possible. The teacher should have wisdom and sympathy sufficient to guide each child and to know when and how to determine what is the best expression possible at the time being. The pupils must know something about values in line, tone, and color. Thoughtless effort is not art expression. The pupils must understand something of the beauty of arrangement. Then, again, there may be a danger of esthetics being carried too far, beyond the power of the real appreciation by the pupils, which results in refined but often worthless lines and tones, in affectation and sentimentality. This power to express cannot be given to the child nor easily gained by him alone, but it can be developed in many children by the right training. The reaction upon the individual of his own art expression in contrast with that of a piece of cut-and-dried drawing without thought, should receive great attention and consideration in art education. The reaction of true art expression will always be inspiring and joyful, a real satisfaction. It cannot fail if it is an adequate expression, technically and spiritually. But there will always be pupils whose habits of work are bad and have been so for a long time, so that they themselves are not able to discriminate between good and bad. Habits are slow of growth. This can



38-39. SHOWING INTEREST IN DETAILS

be helped only by showing the child what is good and by making a continuous demand for expression which appeals to the child as worth while. The motive will arouse effort, will cause him to study, compare, and discriminate; and these processes will gradually result in beauty of expression.

In the grades from the third through the sixth, the children gradually gain in skill and appreciation, and their expressions are much more full of interest in detail and show keener and greater discrimination in color values. The proportion of people to trees, houses, and animals, is usually noticed first and expressed in the third grade. And in the fourth many of the children begin to express their appreciation of aerial perspective, and their work shows more variety and delicacy. A little later follows the demand for linear perspective. In the fifth and sixth grades the children are critical of form, proportion, and details, in their own and others' work. They are much interested in details. As suggested before, they are decidedly in a realistic stage.

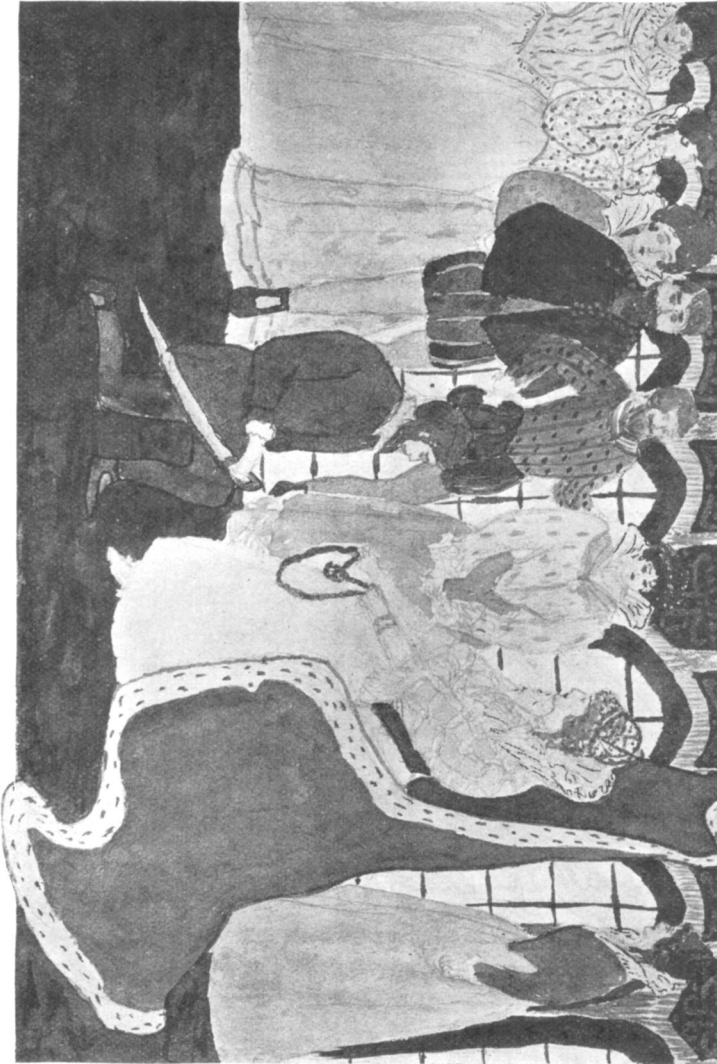
In the seventh and eighth grades the pupils also enjoy realism. Their interest in detail is still strong. They enjoy working from objects and from nature. The seventh-grade printing and hand-lettering and illumination satisfies this demand and develops skill and taste as perhaps nothing else could do at this time. In the eighth grade the pupils enjoy illustrating historical subjects for use in plays or morning exercises, and they look up with great interest the exact costumes, weapons, and implements of the period they are studying. This is an opportunity to get further skill and also to study accurate background.

In the first grade of the high school the entire year is given to the study of design. There are many real demands made by the school for designs, and the following illustrations show some of the interesting social motives for this work. The pupils are always eager to attempt a new problem; such as designs for the school paper and school programs* and for different articles made in the shops. Practically all of the designs are utilized in fulfilling some social demand for the school.

This study of design includes different principles: subordination, variation, opposition, balance, and repetition. Subordination in art expression is the relation of the parts of the design or of the less important parts to the more important parts. It includes the principles

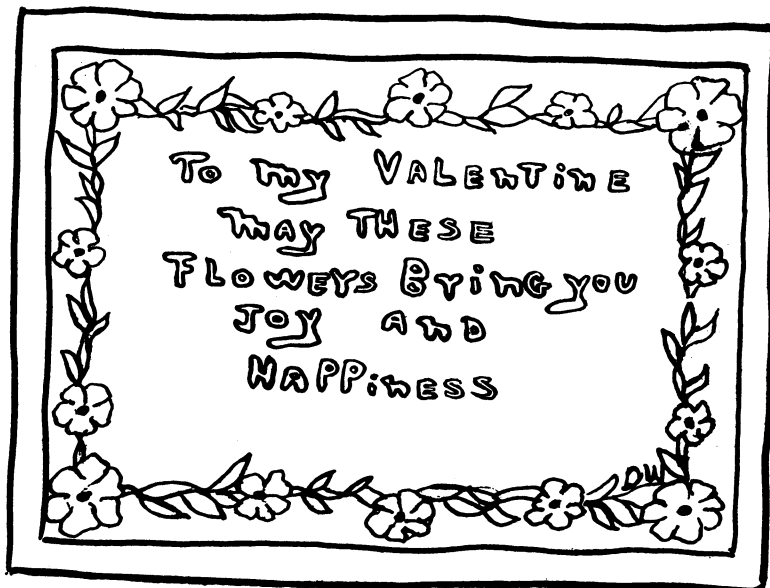
*The tailpieces used in this book were made by pupils of the eighth grade.

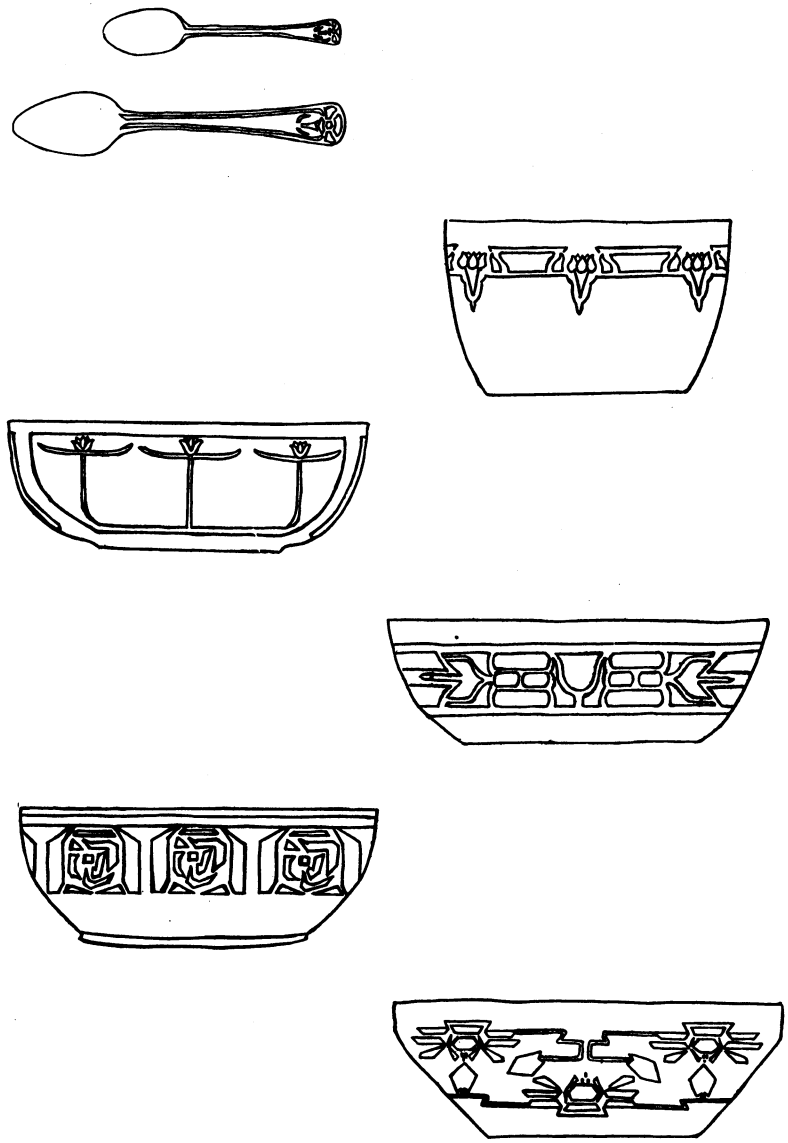
40. SIR WALTER RALEIGH RECEIVING CHAIN FROM QUEEN ELIZABETH



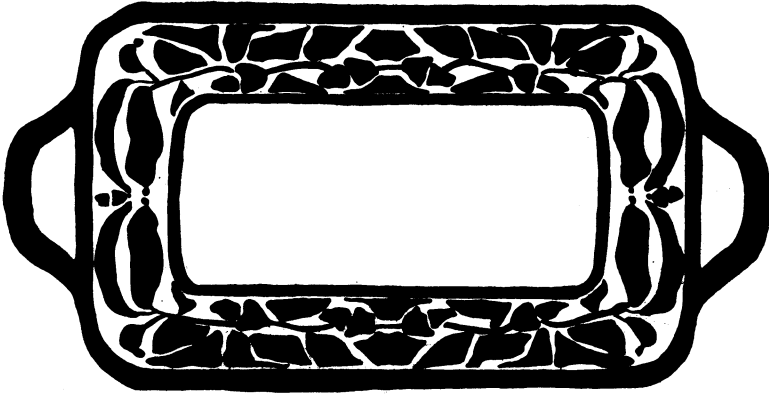


41. COVER DESIGN FOR SCHOOL PAPER





44. ORIGINAL DESIGNS FOR SHOP WORK



45. DESIGN FOR TRAY TO BE MADE IN SHOP

of variation or transition and of opposition, which means severity and poise, not merely right angles; of balance, which has to do with the constructive stability and unity of the expression; and of repetition, or the rhythmical arrangement of lines, spaces, and tones. A harmonious design means the consideration of all of these principles.

As a rule, the tenth, eleventh, and twelfth grades wish to express some idea or illustrate some poem or story: in other words, to compose. They show much feeling for design in their desire to use the knowledge and creative power in some complete expression. The tenth-grade girls wished to decorate the first-grade room walls. They decided to use the familiar Mother Goose rhymes as the subject. In order to do this well enough, they studied and sketched from life and composed the designs many times, until they were satisfied with the arrangement and positions. Then these sketches had to be enlarged to about one-half life size, and the color planned. The lighting, as well as the color used on the walls and woodwork, was considered, and sketches were made using different schemes of color. At last the girls decided to use a gray-green background with gray-blue, browns, and a bit of orange in the tie and the candle flame of *Jack-Be-Nimble*. We used a prepared paper and fresco colors to do the work. These panels are to be arranged on one side of the room as a frieze.

The question of a school uniform was the subject of many discussions in several of the grade meetings of parents and teachers. The children were much interested, and very decided in their opinions against the idea. The eighth-grade girls were eager to find out why



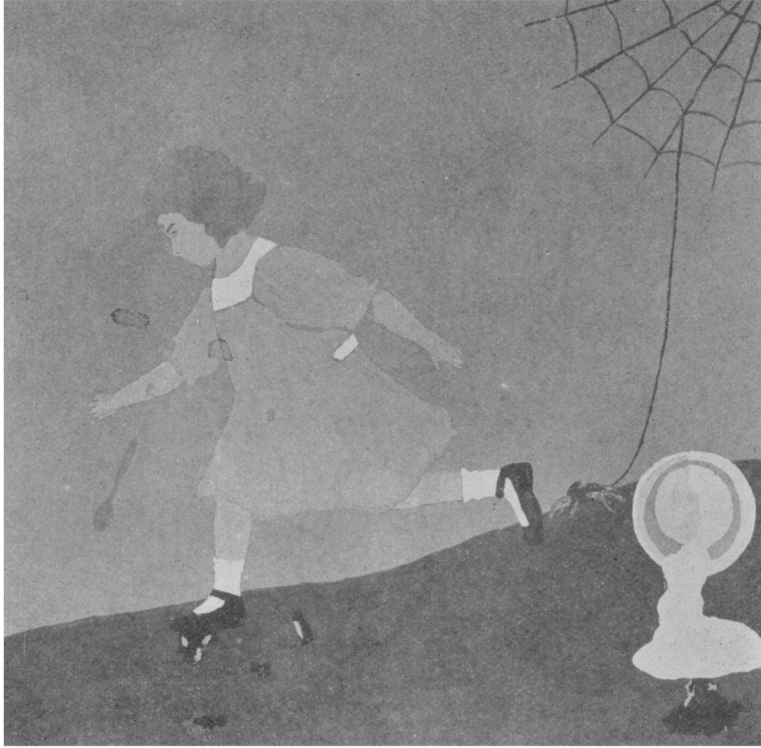
46. CHARCOAL SKETCH BY HIGH SCHOOL PUPIL



47. LITTLE MISS MUFFET—DECORATION FOR FIRST GRADE WALL

individuality in dress was desirable. We gave the art time to this study and discussion for four weeks in this grade. The children made sketches illustrating the good and bad points in costume. The eleventh-grade girls took up the study later and with their added experience and skill carried the work further. The two grades took a morning exercise period to tell the school what they had learned on this subject—their conclusions and the reasons. The following is an account of it.

Sarah. The girls of the eleventh and eighth grades have been studying about good taste in dress during their art periods. I am going to read something from Colonel Parker to you. Colonel Parker makes no mention of dress, but we feel that everything he says in the quotation about individuality is just as applicable to beautiful costume as to any other form of art: "There are no typical forms in nature, the great storehouse of art studies, and the realm of the beautiful; here every shape deviates from perfect form; it is irregular and individual; it expresses a definite character which differs from all other characters; it is art to find that character and express it." "The theory of con-



48. LITTLE MISS MUFFET—DECORATION FOR FIRST GRADE WALL

centration brings art home to every child; makes it an incomparable means of personal education; discloses hidden springs of beauty; turns its vast influence upon intellectual power; cultivates the most exalted emotions and noblest motives; leads to an absorbing love of the beautiful in nature and art; unites it with all other conditions of educational work; but, best of all, it takes art from its isolation and renders it a common good."

Helen. During the winter, at several meetings of the parents, a uniform for the school was discussed. The eighth grade was very much opposed to a uniform, but were unable to discuss or argue the subject, so we asked Miss Clements if we might study about costumes and call it good taste in dress. We believe there are three important points in a good costume—simplicity, durability, and suitability. We cannot say much about durability of dress without samples to show you, but we know that a good quality is desirable, and the texture of the cloth has an effect upon the beauty of the costume. For a school dress we should



49. LITTLE JACK HORNER—DECORATION FOR FIRST GRADE WALL

choose materials that clean or launder well. The color should always harmonize with the color of the individual's hair, eyes, and complexion. The same colors or combinations do not look the same on all people. A set uniform would not look well for all, because people are not built the same. This is a very strong point against uniforms. We believe each one should choose a style and the colors which are becoming and suitable and should know how to do so for different occasions, as school, parties, or street. A dress should be cut on simple lines, and it should be free, so that the wearer's actions are not limited to the cut of the dress. It is of as much importance that the principles of art be applied to dress as to the furnishing of a house. If we had a school uniform we should have no choice in dress, and that is another strong point against it. Since all of our teaching tends toward the cultivation of individuality, why should we have our clothes chosen for us?

Margaret. As Helen has said, the colors are very important in choosing a costume. They should be harmonious, not only with the individual, but with each other. You can tell if the colors are harmonious in this way. If you choose brown as your basic color, the other colors



50. JACK BE NIMBLE—DECORATION FOR FIRST GRADE WALL

should have brown in them; for instance, tan, orange, and darker browns. Again—contrasting colors are good; for instance, bits of yellow trimming on a gray gown, subordinating the smaller yellow mass to the larger gray mass of color. People often judge your character by the clothes you wear. If you see a person with beautiful clothes that harmonize you know she is educated in color sense, but if you see a person with colors on that do not harmonize, you know that her taste is not educated. Of course, if brown does not suit you, you can choose another color, such as purple or blue or green. (Holding up color chart.) These colors do not go very well together. They are all different colors. There is no main color in them as a basis. (Holding up another color chart.) These colors go well together. Green is the main color, and each of these colors has green mixed with it.

La Jeune. The same principles which govern in art should be applied to dress, especially by people of education and good taste. The most important of these principles is subordination. By subordination we mean the relation of the various parts of a dress—the unimportant

lines, masses, or colors, to the important part. This dress (pointing to colored sketch) is an example of subordination, because the colors are so related. You might almost say that the other principles are included in subordination. We often confuse repetition with subordination itself. A good example of repetition of lines is in this sketch (showing the repetition of these lines in waist and overskirt). Repetition is a careful and rhythmical arrangement of lines and spaces and tones, shown in the lines of costume or sometimes in the repetition in trimming or design in embroideries. Balance is another important principle, but it is more often felt than actually seen. A good example of this would be the balancing of the amount of trimming or draping on the skirt with that of the waist. You must also have a balance of colors and tones. Opposition is another principle. It is really the most difficult to explain. An example of this would be the use of lines on a waist, as in this drawing, not lines running at right angles, as is the ordinary understanding of the principle. A harmonious costume must have all of these principles applied.

Bertha. It is just as essential to know about bad lines as it is to know about good lines, and some people who have perhaps the correct fundamental ideas of dress ruin the effect by some incorrect line or some disagreeable feature. It is very well illustrated in the outline we have here. This dress as it is here is graceful, except for the skirt, which is so narrow that it is neither useful nor ornamental. By carrying down the lines of the overskirt in this way (sketching on blackboard) and making it fuller, you have a much more pleasing effect, and the entire costume is much better than it was before. In the other sketch we show the neck of a shirtwaist. This is very bad, because there is a conglomeration of lines, and the sleeve also is a bad length. Now by erasing these poor lines and changing the outline (on the blackboard) and sketching in a more circular neck and changing the length of the sleeves, we have a more pleasing effect, and the whole waist is improved.

• People also make the mistake of thinking that because a costume is beautiful on one person, it will look just as beautiful on another, regardless of individual figure. Here are two sketches which illustrate that point very well. This costume on a slender person is attractive, with cross lines at the waist which give the desired width. It makes a pretty costume, while on the stout person it is most unbecoming, because it exaggerates width, which is the point the costume should minimize.

Enid. We also studied what a school dress should be, and we found that a school dress should be suitable, durable, and beautiful. Now by beautiful dress we mean a dress that has a harmonious color scheme and good lines. These two sketches show what we think the correct school dress should be. This sketch shows an appropriate party dress for school. We believe that every girl should express taste in her clothes and should have experience in choosing when young. Some of the magazines have published interesting articles on dress. The national convention of the Women's Club which met in Chicago recently had a division given to the discussion of good taste in dress, and the *Craftsman* has

published a series of articles on good dressing, so you see there are other people thinking about the same thing.

We do not believe in a uniform for the Parker School. Everything here tends towards cultivating our individuality, and we think that our taste in dress certainly brings out our individuality and that it should be cultivated by having individual, suitable costumes.

When one is comfortably and suitably clothed, he is not conscious of his apparel and can give his whole thought to other things.

To be of value in education, the art expression cannot be isolated from the child's experience. Modeling, painting, and drawing—each mode of expression—must be used to enrich or make clearer the images in the subjects studied, and if this medium is daily used to make the work more beautiful and more interesting, no time need be spent on drill. All the drill and technique would be gained as a necessity under the stimulus of thought. If this were done, understood, and appreciated, literature, history, geography, science, and ancient and modern languages, would all be benefited by the ministry of art.

All through the grades there has been growth in the social motive in expression and also in general power and courage to attempt new problems and sustain them through the necessary drudgery. The social motive in a child develops gradually through the demands made upon him. As I have said before, the child usually goes through different stages in his esthetic expression, and he may reach the place where he is able to express himself adequately; in other words, often a class has had a motive big enough to hold over and give courage and hope through all kinds of drudgery until a final self-satisfying production has been finished, until the big social demand has been answered. The feeling of self-satisfaction is justified and balanced by the feeling of having fulfilled a useful part in the community.